SANSKRIT PROSODY.

BY

CHARLES PHILIP BROWN.

SANSKRIT PROSODY EXPLAINED.

SANSKRIT PROSODY

AND

NUMERICAL SYMBOLS

EXPLAINED

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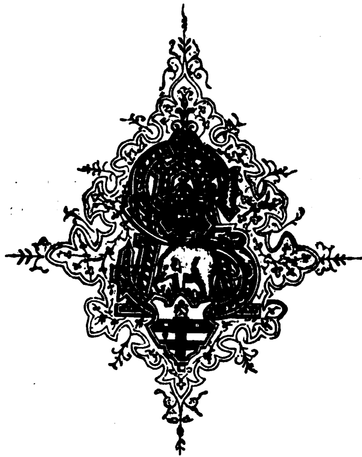
NOBIS PRIMA SIT VIRTUS PERSPICUITAS.

—*Quinctil.* viii. 2.

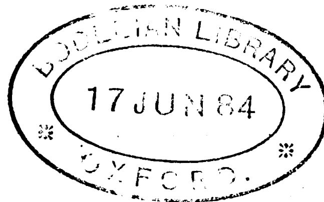
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PREFACE.

SANSKRIT LITERATURE is chiefly in verse. The poems and plays, the histories and legends, treatises on law, divinity, astronomy, mathematicks, and indeed nearly all literature being in metre. The "Prosody is easy and beautiful," says Sir William Jones. "It is infinitely more rich and more varied," observes the learned Chézy, "than that of Greek; and has no syllables of doubtful quantity." The venerable Colebrooke (Essays ii. 62) speaks of the aid it affords in deciphering passages rendered obscure by the inaccuracy of the transcripts: he notices that the artifice of its construction is peculiar, and not devoid of ingenuity; and it is richer than that of any other language. Yet many who have attempted the study in India, guided by a Pandit, complain that the art is intricate. Indeed most of the aspirants have been disheartened (as I was at first); for the Prosody is overlaid with a profusion of pedantic refinements, arithmetical and superstitious. Most of the rules in the Sanskrit Prosodies are intended to guide composers, not learners.

In 1827, at Madras, at the desire of the College Board, I printed a short account of Telugu and Sanskrit Prosody. Ten years after, when I was in London, the learned Professor Rosen, who had edited Colebrooke's Essays, requested me to prepare a statement which he printed in the Asiatic Journal for 1837. This fell into the hands of a young German at Konigsberg who had been reading Sanskrit for two years: and encouraged him. In 1855 Professor Wilson introduced him to me in London: he was Professor Theodor Goldstücker, whose skill in Sanskrit lore has in late years been acknowledged by learned brahmans in Bengal, Benares, and Lahore. He called upon me to prepare an easier and more complete volume for the use of students. Accordingly I have written the rules again, addressing the explanations to the beginner: who now can learn more in ten days than a pandit could have taught him in ten years.

Professor Francis Johnson has with his usual kindness superintended the printing of these pages.

Numerical Symbols are much used in Sanskrit books on Prosody, as well as regarding chronology. Of these I have subjoined an explanation: with some suggestions for a Memoria Technica in English.

C. P. B.

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ERRATA.

P. 12, line 23, ***read*** **ग्रथा**
24, „ 20, „ The Mallet to Destroy Delusion.

SANSKRIT PROSODY EXPLAINED.

INTRODUCTORY REMARKS.

The vowels a, i, u, ri, lu, are short: as in अतिशय atiśaya मिलित milita, युधि yudhi, कृप kṛipa. The rest are long.

Short or breve is called लघु lag-hu or ह्रस्व hraswa, meaning 'light.' Long is called गुरु guru 'heavy,' or दीर्घ dīrgha 'long.'

A breve becomes guru if followed by two consonants, as 'a' in अस्ति asti, or वक्र vakra. But the vowels Ṛi and Lri do not lengthen the preceding vowel. Thus सकृत् săkṛit.

A breve is marked with an upright line '।' thus; a tribrach, which we write ∪∪∪ is marked ।।।. The long mark is ∪ which we use for a breve. In Dēvanāgari the character resembles the Persian hamza (ء), in Bengali is similar to the number for six in that alphabet.

But the language is pronounced as it is written, and the quantity of each syllable is evident to the eye: the marks for long and breve are therefore seldom used.

The letter य Y is always a consonant, and requires a vowel, as in दैत्यः dait-yah, कार्यं kār-yam, योगिन् yogin, शय्या śayyā. When the consonant म M is final, as in नलम् अब्रवीत् Nalăm + abravīt, it does not suffer elision. (Nala. iv. 1).

Prosody is called छन्दः chhandah, that is, 'fancy, will, pleasure.'

Sanskrit Prosody is measured with feet, called gaṇa, denoted by letters, Ma, Ya, Ra, etc. fixed in days earlier than the Homeric age. M or Ma denoted a foot of three long syllables, as 'majestas' or 'Longini' or 'has sylvas.' Na is a tribrach of three breves like 'mulier' or 'avibus.' Eight such feet are give in the गणप्रस्तारः or Table. To each I have added a Sanskrit and a Latin instance, having the same initial.

TABLE OF FEET.

NAME.		SYLLABLES.	EXAMPLE.	
मगणं	Ma	— — —	मन्त्राणां	Mantrāṇām
यगणं	Ya	∪ — —	यथार्थं	Yathārtham
रगणं	Ra	— ∪ —	रक्षणं	Racshaṇam
सगणं	Sa	∪ ∪ —	सहजं	Sahajam
तगणं	Ta	— — ∪	तन्त्राणि	Tantrāṇi
जगणं	Ja	∪ — ∪	जजाप	Jajāpa
भगणं	Bha	— ∪ ∪	भङ्गुर	Bhanguram
नगणं	Na	∪ ∪ ∪	नयति	Nayati

The Greek names, with Latin instances.

NAME.	SYLLABLES.	EXAMPLE.
Molossus	— — —	Mæcenas
Bacchius	∪ — —	'Ymetto
Creticus	— ∪ —	Reddidi
Anapæstus	∪ ∪ —	Similes
Antibacchius	— — ∪	Tentare
Amphibrachys	∪ — ∪	Juvabit
Dactylus	— ∪ ∪	Bucula
Tribrachys	∪ ∪ ∪	Nivea

In the three columns thus arranged in ancient times, the first has a long and a breve alternately; the second has two of each; the third has four.

The dactyl, in the present pages, will be marked B. The spondee will be marked – – as in Latin.

To aid the memory, a learned German friend has given me the following sentence: मायावी यतात्मा रावणः सहसा तन्त्राणि अजाप भावय नहृति "The deceitful, self-controlling Ravaṇa uttered his spells in haste, beginning with 'Preserve us'" [from] death.

A long syllable is called Guru गुरु and a breve is लघु la-ghu: and the initials, L, G, are thus used:

गगं	gagam or	गा	gā	–	–	spondæus.
ललं	la lam or	ला	lā	∪	∪	pyrrhichius.
गलं	ga lam			–	∪	trochæus.
लगं	lagam			∪	–	iambus.

A line is called pāda or charaṇa, meaning a foot; four such form a padya or slok. A prosodial measure of two or three syllables is called gaṇa गण because it is counted; we call it a foot.

'Aksharam,' a 'letter,' also is a 'syllable.' संस्कृतं Sams-kru-tam, or गीर्वाणं Gīr-vā-nam (another name of the language) are called tri-literal, or words of three syllables. So is Ak-sha-ram.

All syllables are of a definite length, apparent to the eye; none are doubtful.

The last syllable of each line, in the uniform metres, is long by rule; but in practice is free.

"Pluta," denoting 'extension,' is the name given to a quaver or protracted sound, used in chaunting the Vedas. In prosody it is merely a long syllable.

The native treatises are crowded with numerical expressions which make the art mysterious; but such devices merely impede the progress of the learner.

On the Anushṭup.

The Tale of Nala commences thus: each line being divided into four parts.

आसीद् राजा । नलोनाम । वीरसेन । सुतोबली
उपपन्नो । गुणैर् इष्टै । रूपवान अ । श्वकोविदः

A'síd rājā | Nalō nāma | Vīra sēna | sutō balī
Upapannō | guṇaír ishṭai | rūpavān aś | va kōvidah

This is called the Anushṭup sloka अनुष्टुभ् which some consider the heroic metre. Each line contains sixteen syllables, and two lines are one slôk, or couplet.

There are four syllables in each quarter. The first and third quarters are free from rule: the second usually is ∪ – – with a free syllable: the third has ∪ – ∪ with a free syllable. Marking the free syllables with *x*, the line stands thus:

xxxx ∪ – – *x* *xxxx* ∪ – ∪ *x*

The learner should read several pages aloud, pausing after each quarter: and he will soon perceive the rhythm. After he has accomplished this, he can proceed as follows:

The second foot has five varieties. One is already seen: the others are exemplified in these passages of the same poem:

– – – Bk II. v. 6. न्यवेदयत् । ताम् अस्वस्थां nya vēdayat | tām aswasthām
– ∪ – I. 3. अक्षप्रियः । सत्यवादी acsha priyah | satya vādī
– ∪ ∪ I. 7. तस्मै प्रस । न्नो दमनः tasmai prasan | nō damanah
∪ ∪ ∪ XIV. 18. ब्रह्मर्षिभ्य । श्चभविता brahmarshibhya | ścha bhavitā

The five feet admissible in the second seat are Ma Ya Ra

Bha Na: which may be recollected in the words Mayūra bhānuh.

In p. 436 of a volume on Sanskrit Grammar printed in 1847, a couplet is quoted from the Laws of Manu:—

Ásīd idam | tamo bhūtam | aprajnātam | a lakshaṇam
a pratarkyam | a vijneyam | prasuptam i | vasarvatah.

And there is added, from the Rāmāyan,

Mā, Nishāda | pratishthām twam | agamah ṣā | ṣwatîh samāh
Yat krauncha mi | thunād ékam | avadhîh kā | ma mohitam

The explanation of the metre there given is erroneous: as are also those of two more instances, there shewn. The student should divide the lines into fours, and he will perceive the metre with ease.

The remaining remarks on the Anushṭup are not intended for beginners.

The rules already given will suffice for most of the slokas found in the Purāṇas. The following rules are observed in the Poems. The instances were selected by a Pandit from the Amara Kosha.

Each half line having eight syllables; the first and last are free, marked *x*; but the other six are subject to rule. Rule regarding the first half.

*x*MY*x*	*x*– – –	∪ – – *x*	Utt | hānam paurushē tan | trē
YY	∪ – –	∪ – –	hrā | dinī vaj ram astrī | syāt
RY	– ∪ –	∪ – –	Pu | lōmajā, Sachīndrā | n′i′
TY	– – ∪	∪ – –	Sap | tārchir damunāh śu | crah
JY	∪ – ∪	∪ – –	Sa | twaram chapalam túr | ńam
BY	– ∪ ∪	∪ – –	Ni | tyāna varatája | sram
MR	– – –	– ∪ –	Abh | ram mēghō vārivā | hah

*x*YR*x*	*x*∪ – – – ∪ – *x*	E′ | ca yōctyā pushpavan | tau
RR	– ∪ – – ∪ –	Vah | nēr dwayōr jwāla kil | au
RM	– ∪ – – – –	Siv | ā Bhavāni′ Rudrá | ní′
MB	– – – – ∪ ∪	As | yōdyānam chaitrara | tham
YB	∪ – – – ∪ ∪	Rō | hitáśvō vāyu sa | khah
RB	– ∪ – – ∪ ∪	Kri | pīṭayōnir jvala | nō
TB	– – ∪ – ∪ ∪	Ka | rinyō bhramuh capi | la
MN	– – – ∪ ∪ ∪	Pan | chaité déva tara | vō
YN	∪ – – ∪ ∪ ∪	Gha | na jīmūta mudi | ra
RN	– ∪ – ∪ ∪ ∪	Vās | tōsh patis sura pa | tih
TN	– – ∪ ∪ ∪ ∪	Ka | rinyō bhramu capi | té

These eighteen varieties are found in the first eight syllables: a few other variations occur, but are not approved as harmonious.

The second half, also containing eight syllables, has five variations: the first and last syllables alone remain free from rule.

*x*MJ*x*	*x*– – – ∪ – ∪*x*	Ag ādhasyá naghá guń | áh
TJ	– – ∪ ∪ – ∪	San | kshiptaih prati samskri | taih
YJ	∪ – – ∪ – ∪	Sa | hachāryach chakutra | chit
BJ	– ∪ ∪ ∪ – ∪	Sarv | āńńamu chi sūda | nah
JJ	∪ – ∪ ∪ – ∪	A | nuśrutya yathāma | ti

This last instance is from Kālidāsa's Jātica Chandrikā.

The halves are independent: any one of the former eighteen may be followed by any one of the latter five.

On Elision.

Each couplet consists of two lines, which in the manuscripts are united, thus (Gita i. 25):

भीष्मद्रोणप्रमुखतः सर्वेषां च महीक्षितामुवाचपार्थ पश्यैतान्समवेतान्कु-

रुणिति । २५ । यचापमनस्त्विह तात्पार्थः पितृनथपितामहानाचार्यान्मातु-
लान् etc.

Again in xv. 3:

अश्वत्थामेतं सुविरूढमूलमसंगशास्त्रेण etc.

Here we see each half is run into one unbroken line: which European scholars divide, at the cæsura, into a couplet.

Where such elision occurs in the specimens now to be cited, two lines will be given: which are alike. Elsewhere a single line suffices.

THE UNIFORM METRES.

These have four lines, scanned alike, in each verse: one in general use, runs thus. There is no rhyme. The following metre, called Śārdūla, is in frequent use.

In the following instances, H. denotes the Hitopadeśa. R. the Raghu Vamśam. G.D. Ganga Das, whose rules are given in Dr. Yates' Sanskrit Grammar.

¯ ¯ ¯ ∪ ∪ ¯ ∪ ¯ ∪ ∪ ∪ ¯ ‖ ¯ ¯ ∪ ¯ ¯ ∪ ¯

व्योमैका । न्तविहा । रिणोपि । विहगाः ‖ सम्प्राप्नु । वन्त्यापदं

H. i. 53.

vyōmai kān | tavihā | riṇōpi | vihagāh ‖ samprāpnu | vantyā padam

After the twelfth syllable there is cæsura, the harmonic pause: which in these pages will be marked ‖. This metre is very often used: In the Gīta Govinda there is an instance, in a song ending with these words:

कन्दर्पो पियमा यतेवि रचयन् ‖ शार्दूल विक्रीडि तं

Kandarpō | piyamā | yatēvi | rachayan ‖ Śārdūla | vikrīḍitam

The concluding words, "Śārdūla vikrīdita," give the name of the metre, which is also called Śārdūla.

Some metres have two pauses: Thus the मन्दाक्रान्ता Mandākrāntā: in which "The Cloud Messenger" is composed.

– – – – ‖ ∪ ∪ ∪ ∪ ∪ – ‖ – ∪ – – ∪ – –

मौनान् मूर्खः ॥ प्रवचनपटुर् ॥ वातुलो जल्पको वा

H. ii. 25.

Maunān mūrkhah ‖ pravachana paṭur ‖ vātulō jalpakō vā

The name is recollected by this line:

मन्दाक्रान्ता ॥ तदनुनियतं ॥ वश्यता ॥ मेतिबाला G.D.

"By slow and persevering efforts the maid is subdued."

This is one of the memorial lines framed by Ganga Dās; with Dr. Yates' translation: which I use throughout.

The Sragdhara metre also has two pauses

– – – – ∪ – – ‖ ∪ ∪ ∪ ∪ ∪ ∪ – ‖ – ∪ – – ∪ – –

Instance, from the Sakuntalā, verse 7:

ग्रीवाभङ्गाभिरामं ॥ मुहुरनुपतति ॥ स्यन्दनेदत्तदृष्टिः

Grīvā bhang ābhirāmam
muhur anupatati
syandanē datta dṛishṭih.

Four such lines make the stanza. The memorial line is

मूर्तिर्गोपस्यविष्णो ॥ रवतु जगतिवः ॥ स्रग्धराहारिहारा G.D.

The Indra vajrā इन्द्रवज्रा is a short metre: of which the first syllable is long or short at pleasure; and therefore is marked *x*.

x – ∪ – – ∪ ‖ ∪ – ∪ – –

गुणागुणज्ञा ॥ गुणिनो भवन्ति
तेनिर्गुणं प्रा ॥ प्यभवन्तिदोषाः H. i. 47.

Here the first syllable in the first line is short: in the second it is long.

In his notes on the Hitopadeśa, p. 280, Professor Johnson remarks that, "although not enjoined by a rule of prosody, a slight cæsura may often conveniently be made at the close of the fifth syllable." The cæsura is of importance to composers, but the reader may safely neglect it. The Sanskrit writers on prosody divide every line of the Uniform metres into threes, disregarding harmony.

Horace uses a similar metre. "Trahuntque siccas machinæ carinas."

More than a hundred Uniform metres are described: but not fifty are in use: and the few described in the next pages are all that the learner requires. For the present he may pass them by unread, and proceed to the Áryá.

The last syllable in each line by rule should be long: in practice it is free: either long or short at pleasure. The feet are,

‒ ‒ ∪ ‒ ‒ ‖ ∪ ∪ ‒ ∪ ‒ ‒

Or if the initial is short,

∪ ‒ ∪ ‒ ‒ ‖ ∪ ∪ ‒ ∪ ‒ ‒

अर्थागमो नि ॥ त्यमरोगिता च

प्रिया च भार्या ॥ प्रियवादिनी च H. Introd. 19.

In the first line of this instance the initial syllable is long "artha:" in the second, "prĭ-yā," it is short.

If the first syllable is short it is called Upendra Vajrā: if the two are mingled, as they usually are, this is called आख्यानकी. But these names are needless. The one original name is enough: the others are not in use. Instances: H. Introd.

19, 25, 47. Book i. 27, 80, 114, etc., and R. ii. 1-74; v. 1-62, etc.

The Rāthōddhatā रथोद्धता ‒ᴗ‒ ᴗᴗᴗ ‖ ‒ᴗ‒ ᴗ‒

विग्रहः करितुरङ्गपत्तिभि

र्नोकदापि भवतां महीभृताम् H. iii. 153.

In this instance the two lines forming the couplet run into one another. Instances: R. ix. 68; xi. 1-91; xix. 1-55.

The mark [is a sign that this metre is unusual.

[Swāgatā स्वागता ‒ᴗ‒ ᴗᴗᴗ‒ ᴗᴗ‒‒

कुम्भपूरणभवः पटुरुच्चै

रुच्चचारनिनदो ऽम्भसितस्याः R. ix. 73.

[Śālinī शालिनी ‒‒ ‒‒ ‒ᴗ‒ ‖ ‒ᴗ‒ ‒

निर्घातोग्रैः कुञ्जलीनाञ्जिघांसु

र्ज्यानिर्घोषैः क्षोभयामास सिंहान् R. ix. 64.

XII Syllables.

The Vamśasthavila वंशस्थविल ᴗ‒ᴗ ‒‒ᴗ ᴗ‒ᴗ ‒ᴗ‒

नधर्मशास्त्रं ‖ पठतीतिकारणं H. i. ver. 16, 21, 115, 161, etc.

The Druta Vilambita द्रुतविलम्बित ᴗᴗᴗ ‒ᴗᴗ ‒ᴗᴗ ‒ᴗ‒

विपदि धैर्यमथाभ्युदये क्षमा

सदसि वाक्पटुता युधिविक्रमः H. i. 32.

Also 52. Suhrid. 71.

[Toṭaka तोटक ᴗᴗ‒ ᴗᴗ‒ ᴗᴗ‒ ᴗᴗ‒

सतयेतिविनेतुरुदारमतेः R. viii. 90.

XIII Syllables.

[Manjubhāshiṇī मञ्जुभाषिणी

◡◡‒ ◡‒◡ ◡◡ ॥ ‒◡‒ ◡‒

इति विस्मृतान्यकर ॥ णीयमात्मन: R. ix. 69.

[Praharshiṇī प्रहर्षिणी ‒‒‒ ◡◡◡◡ ‒◡‒ ◡‒‒

निर्दिष्टां कुलपतिनास पर्णशाला R. i. 95.

See R. iv. 87, 88; viii. 91, etc.

Matta mayūra मत्तमयूर ‒‒ ‒‒ ‒◡◡ ‒‒◡◡ ‒‒

हातातेति क्रन्दितमाकर्ण्य विषस-

स्तस्यान्विष्यन्वेतसगूढप्रभवंस: R. ix. 75.

XIV Syllables.

Vasanta tilakam वसन्ततिलका

‒‒◡ ‒◡ ◡◡‒ ॥ ◡◡‒ ◡‒‒

उद्योगिनं पुरुषसिंहमुपैतिलक्ष्मी

दैवेनदेयमितिकापुरुषावदन्ति H. Introd. 31.

See H. i. ver. 41, 83, 137, etc. R. Book v. 63-73, etc.

XV Syllables.

Mālinī मालिनी ◡◡◡ ◡◡◡ ‒‒ ॥ ‒◡‒ ‒◡‒ ‒

सहिगगनविहारी कल्मषध्वंसकारी H. i. 20.

See H. i. 218. R. ii. 75; v. 74, 75, etc.

XVII Syllables.

Śikhariṇī शिखरिणी

◡‒‒‒ ‒‒ ॥ ◡◡◡ ◡◡‒ ॥ ‒◡◡ ◡‒

वरंमौनंकार्यं नच वचनमुक्तं यदनृतं H. i. 145.

See H. 145, 146, 187, etc.

Mandākrāntā मन्दाक्रान्ता

– – – – ॥ ∪∪∪ ∪∪– ॥ –∪– –∪– –

मौनान्मूर्खः ॥ प्रवचनपटु ॥ र्वातुलो जल्पकोवा H. ii. 25.

See ver. 160. R. viii. 94; xiv. 87, etc.

The Megha Duta is written in this metre.

Hariṇī हरिणी

∪∪∪ ∪∪– – – ॥ – – ∪– ॥ ∪∪– ∪– Or thus

∪∪∪ ∪∪– ॥ – – – – ॥ ∪– ∪∪– ∪–

सरसि बकुभस् ॥ ताराच्छाये ॥ चणात् परिवर्जितः

H. iv. 106. R. iii. 70.

Prithvī bharam पृथ्वीभरं

∪–∪ ∪∪– ∪– ॥ ∪∪∪ – ∪– – ∪–

जरस्य रुदितं इतं ॥ शवशरीरमुद्वर्तितं

H. Notes, p. 108.

XVIII Syllables.

[Mahāmalikā: or, Nārācha; or, Lalā, or Vanamālā.

∪∪∪ ∪∪∪ –∪– –∪– –∪– –∪–

रघुपति रपि जातवेदोविशुद्धां प्रगृह्य प्रियां R. xii. 104.

Charcharī चर्चरी

∪∪– ∪∪ ॥ ∪∪– ∪∪ ॥ ∪∪– ∪∪ ॥ ∪∪–

The following hymn to Ananga is quoted from the Siva-karṇ-āmritam, in the Śāradā tilakam.

शरणागत ॥ भरणातत ॥ करुणाकरहृदयं
सुरमानित परमाच्युत शरमारित विमतं
शमलालित कमलासन विमलानन विनुतं
भजमानस निजमाश्रयम् जजमाहृत मदनम्

XIX Syllables.

Śārdula. This has already been explained. This name is noticed in Colebrooke: but he gives the same title to a different metre, of eighteen syllables (m s j s r m).

XXI Syllables.

The Sragdhara. This has already been explained.

XXV Syllables.

[The Krōncha-pada.

‾UU ‾‾ ‖ ‾UU ‾‾ ‖ UUUU UUUU ‖ UUUU UU‾

क्रौञ्चपदाली चित्रततीरा मदकल खगकुल कलकल रुचिरा G.D.

The native prosodians scan all metres by trisyllabic feet: and this one, like the Sragdhara, is fancied intricate because such scansion does not agree with the melody: but if divided as here shown, it is clear. This metre is the basis of the पज्झटिका, which will presently be noticed.

ALTERNATE UNIFORM METRE.

Musical time is called Tāla ताल: the "pollicis ictus," as Horace calls it: hence the name Vaitālīya. The eighth canto of the Raghu Vamsa begins thus.

अथतस्य वि ‖ वाहकौतुकं UU‾ UU ‖ ‾U‾ U‾
ललितं बिभ्रत ‖ एवपार्थिवः UU‾ ‾UU ‖ ‾U‾ U‾

atha tas | ya vi | vāha kau | tukam
lalitam bibhrata | ēva pārthivah

The alternate lines have one long syllable inserted after the

third. Each stanza has two such couplets. See Hitopad. Suhridb. 33, 85, 86. Sandhi, 101.

If a long syllable is added, the metre is called Aupachchhandasika औपछन्दसिक or 'A Variation.' Thus, Raghu Vamsa, ix. 66,

चमरान्परि ॥ तःप्रतितास्वः UU‾ UU ‖ ‾U‾ U‾‾
क्वचिद्राकर्णवि ॥ ष्टमल्लवर्षी UU‾ ‾UU ‖ ‾U‾ U‾‾

This is used in the last canto of the Māgham, where the commentator observes "Sargēsmin Aupachchhandasikam vṛittam; Vaitālīyē gurv ādhikyat" सर्गेस्मिन्नौपच्छंदसिकं वृत्तं वैतालीयेगुर्वाधिक्यात् "In this canto the metre is (Aupachchhandasikam) a variation, being the Vaitālīyam with an additional long syllable."

A variety of this is called Pushpitāgrā पुष्पिताग्रा (Hitop. Suhrid. 42).

अहितहितवि ॥ चारशून्यबुद्धेः
श्रुतिविषयै र्बहु ॥ भि र्वहिष्कृतस्य
UUU UUU ‖ ‾U‾ U‾‾
UUU UUUU ‖ ‾U‾ U‾‾

See also Hitop. Vigraha 145. Sakuntala, i. 32.

In all these metres the slōk has two similar lines: of which I cite the first alone. The final syllable of each couplet is long by rule: but in practice is often short, as here exhibited.

The alternate metres are popular: as Wilson observes (in his Grammar, p. 447) entire cantos of these occur in the Māgha, Kirātārjunīya, and Naishadha.

There are some varieties of the Vaitālīya: one is called Apara vaktra: thus defined by Colebrooke, citing R. ix. 70 (p. 124 in vol. ii. of his Essays). "Both verses are (*i.e.* each half is) terminated by three Iambicks: and begin with four short

syllables: but one verse interposes a single short syllable, and the other a trochee." That is

∪∪∪∪   } ∪∪–   ∪–   ∪–
∪∪∪∪ – }

स्फुटसुमधुरवेणु गीतिभि
स्तमपरवक्रमवेत्यमाधवं   G.D.

One variety of Vaitālīya, called Pravrĭttaca, runs thus:

In the first and third lines	∪– ∪∪∪ –∪– ∪–
In the second and fourth	–∪– ∪∪∪ –∪– ∪–

The even lines prefix a long syllable: and may be expressed thus,

Lines 1 and 3	∪–	} ∪∪∪ –∪– ∪–
„ 2 and 4	–∪–	}

The following instance is given by Colebrooke (p. 79),

इदं भरतवंशभूभृतां
श्रूयतां श्रुतिमनो रसायनं
पवित्रमधिकंशुभोदयं
व्यास वक्त्रकथितंप्रवृत्तकं

"Listen to this pure auspicious and pleasing history of the race of Bharata, as uttered from the mouth of Vyāsa."

The notes appended by Mr. Colebrooke, in pp. 79 and 155, may require a little explanation: but these refinements are needless to learners.

The alternate lines are called by different names. The uneven lines (1 and 3) are called Udīchya. The second and fourth, which are longer by one syllable, are named Prāchya. A stanza having four Udīchya lines is called Chāru hāsinī. One composed of four Prāchyas is named Aparāntikā.

THE A'RYA' आर्या.

The A'ryá uses feet that contain four breves, or the equivalents: having a long syllable in the

1st seat	– ∪ ∪
2nd „	∪ – ∪
3rd „	∪ ∪ –
Both long	– –
Four short	∪ ∪ ∪ ∪

Any one of these may be used in *even* seats, viz. 2, 4, 6. Each half must end in a long syllable: so it requires either – – the spondee, or ∪ ∪ – the anapæst. The following is in H. i. 33.

1 2 3
सम्पदि । यस्यन । हर्षो

4 5 6 7 8
विपदिवि । षादो । रणेच । धीर । त्वम्

1 2 3
– ∪ ∪ – ∪ ∪ – –

4 5 6 7 8
∪ ∪ ∪ ∪ – – ∪ – ∪ – – –

1 2 3
तंभुव । नत्रय । तिलकं

4 5 6 7 8
जनयति । जननी । सु । तंविर । लम्

1 2 3
– ∪ ∪ – ∪ ∪ ∪ ∪ –

4 5 6 7 8
∪ ∪ ∪ ∪ ∪ ∪ – ∪ – ∪ ∪ –

In the eighth seat (in this instance) each half has a long. In the sixth, the first half has an amphibrach: but the second has a single breve.

This is the usual mode: having variations in the sixth and

eighth places. But a kind called आर्या गीति āryā-gīti has those places otherwise: Kālidāsa's Nalōdaya has many instances: thus (canto ii. 41),

1 2 3
काषति रश्मिभि ताभिः

4 5 6 7 8
स्फुटमद्दू भिरियम् हिविहति रश्मिभि ताभिः

1 2 3
–∪∪ –∪∪ ––

4 5 6 7 8
∪∪– ∪∪– ∪∪∪∪ –∪∪ ––

and the second half is constructed in the same manner.

The final syllable in each half, by rule is long: but in practice is often short.

The amphibrach Ja जजाप is never used in the uneven seats: which are 1, 3, 5, 7. To aid the memory I express the rule thus:—"Aryæ sedibus imparibus prohibete Jajāpa." Here "aryæ" is a spondæus, as "aureā" in the Æneid i. 698, and vii. 190.

The sixth foot in each half is either NL ∪∪∪∪ or J ∪–∪ or a single breve.

The few rules now given are sufficient to explain the Áryá. The remaining observations, which native tutors consider essential, may be considered at leisure. A metre used by Horace is similar to the Áryá.

Miserar' | est neq'a | mori
Dare lu | dum neque | dul | ci mala | vino
Lavere aut | exani | mari
Metuen | tes patru | æ | vulnera | linguæ

Tibi qua | lum Cytha | reæ
Puer a | les tibi | tē | las oper | osæ
que Miner | væ studi' | aufert
Neobu | le Lipa | ræ | i nitor | Hebri

⏑⏑– –⏑⏑ ––
⏑⏑– –⏑⏑ |–| –⏑⏑ ––
⏑⏑– –⏑⏑ ––
⏑⏑– –⏑⏑ |–| –⏑⏑ ––

Another Horatian metre is analogous: thus,

Sic te diva potens Cypri
Sic fra | tres Hele | næ | lucida | sidera, etc.

–– –⏑⏑ –⏑–
–– –⏑⏑ |–| –⏑⏑ –⏑⏑

But these are Uniform metres: whereas the Áryá has many melodious variations. The following species, some of them mere matters of curiosity, are preserved in Yates' Grammar. The fanciful instances there copied from Gangā Dās, are various hymns, so contrived as to exhibit the name of the species. But I shall subjoin passages from popular poems.

The first, called पथ्या Pathyā, or ordinary, has already been explained.

2. Vipulā विपुला, a "broad or extensive" class, admitting several varieties. Some are composed entirely of breves, except of course the final syllables. This is called Nā-vipulā, because composed of (Na) tribachs. Some verses in the same Áryá metre are written (excepting the sixth seat as usual) entirely in long syllables: this is called Mā-vipulā: because it may be measured by (molossi) feet of three longs: which of

course would seem against the prescribed principles: thus in the Sānkhyā Kārikā

Alpa grantham spashtam – – – – – –

The name denotes the pause (see Colebrooke, p. 154), and if this is in the first half it is called "ādi vipulā;" if in the second "antya vipulā;" if in both, "ubhaya vipulā." Some of the learned consider this name, and "chapalā" *variable*, to have the same meaning. The Áryá by rule admits only five sorts of feet: but the Vipulā rule admits nearly every variety consistent with the original principle.

The following instances are framed by Gangā Dās. The first is पथ्या and is thus exemplified.

कृष्णः । शिशुः सु । तोमे
वल्लव । कुलटा । भिराहू । तोनगृ । हे
क्षणमपि । वसत्य । साविति
जगाद् । गोष्ठ्यां । य । शोदा । ख्यां

– –   ∪–∪   – –
–∪∪   ∪∪–   ∪–∪   –∪∪   –
∪∪∪∪   ∪–∪   –∪∪
∪–∪   – –   ∪   – –   –

"Krishna, this boy of mine, being called by the milkmaids, will not remain at home a single moment: thus said his venerable mother."

One variety runs thus:

वृन्दा । वनेस । लीलं
कल्प । द्रुमका । पल्लनिहित । तनुय । ष्टिः

क्षेरमु । खार्पित । वेणु:
कृष्णो । यद्दिमन । सि । का:स्व । र्गः

— —   ᴗ — ᴗ   — —
— —   ᴗ ᴗ —   ᴗ ᴗ ᴗ ᴗ   ᴗ ᴗ —   —
— ᴗ ᴗ   — ᴗ ᴗ   — —
— —   ᴗ ᴗ ᴗ ᴗ | ᴗ | — —   —

"If Krishna, reclining negligently against a tree in the Vrinda wood, and playing his flute with a smiling face, remains in the mind, then what is heaven?"

The next three instances point to a matter of mere curiosity. It is regarding the use of the amphibrachys (Ja) in the fourth seat. In H. ii. 5

आलस्यं स्त्रीसेवा । सरोग

ālas | yam strī | sēvā | sărōgă

Here the fourth foot of the first half has (Ja) the amphibrachys sărōga: the same occurs in verses 161, 162 and elsewhere. This is called मुखचपला Mukha chapalā, or "*Καλλιοπη*."

But this may occur in the second half, and then is named जघनचपला Jaghana chapalā or "*Καλλιπυγη*." So in H. ii. 74 the second half has

प्राप्यम गुर्ण्यवि शेषं भवन्ति

Here is the amphibrachys in the fourth seat; "bhavanti."

But sometimes the amphibrachys occupies the fourth seat in each half. This is called उभयचपला Ubhaya chapalā: or Mahā chapalā (see Colebr. p. 154), or simply चपला chapalā. In Greek this might be styled *αμφικαλη* or *περικαλη*. Thus in the philosophical treatise Sānkhyā Kārikā, verse 61,

प्रकृतेः सुकुमारतरं नकिंचिदस्तीति मेमतिर्भवति
या दृष्टा स्मीति पुनर्नदर्शनमुपैतिपुरुषस्य

Prakṛiteh | sukumā | rataram
Năkimchi, etc.
Yā drisht | āsmī | ti punar
Nă dārshă, etc.

"Nothing, in my opinion, is more gentle than nature: once aware of having been seen, she does not again expose herself to the gaze of soul." (Colebrooke.)

These instances of Chapalā may be passed over by the learner, being of no importance.

ON RHYMING METRES.

A few metres use a closing rhyme, connecting two lines into one couplet. One is called Prajjaṭika प्रज्झटिका or Manjarī मंजरी. It is similar to the Kronchapada, already described: but that is uniform, whereas the Manjarī admits feet equivalent to a spondee, being nearly the same as those used in the Áryá: excepting ◡ – ◡ (Jaganam), and the feet used are,

– ◡ ◡	B	having a long in the first place.
◡ ◡ –	S	in the third.
– –	Gā,	the spondee.
◡ ◡ ◡ ◡	NL	four shorts.

The last syllable in each line is long.

Mūdha ja | hīhi dhan | āgama | trishńam
Kuru tanu | buddhi ma | nah suvi | trishńam

– ◡ ◡   – ◡ ◡   – ◡ ◡   – –
◡ ◡ ◡ ◡   – ◡ ◡   – ◡ ◡   – –

The Mugdha-bōdha or Mallet of Delusion, a popular carol

attributed to the ancient sage Sankarachārya, was first printed by Sir William Jones, who remarks that "it is composed in regular anapæstic verses according to the strictest rules of Greek prosody." But he gives no analysis of the metre, and none can be found in any published volume. Yet those who have listened to the verse as chanted by learned Brahmans will perceive that the definition I have given is correct.

मोहमुद्गरः

1. मूढ ज। हीहि ध। नागम। तृष्णां	–⏑⏑	–⏑⏑	–⏑⏑	– –
कुरु तनु। बुद्धिम। नःसु वि। तृष्णां।	⏑⏑⏑⏑	–⏑⏑	–⏑⏑	– –
यल्लभ। से निज। कर्मो। पात्तं	–⏑⏑	–⏑⏑	– –	– –
वित्तं। तेन वि। नोदय। चित्तं ॥	– –	–⏑⏑	–⏑⏑	– –
2. का तव। कान्ता। कस्ते। पुत्रः	–⏑⏑	– –	– –	– –
संसा। रो ऽयम। तीव वि। चित्रः	– –	–⏑⏑	–⏑⏑	– –
कस्य। त्वं वा। कुत आ। यातः	– –	– –	⏑⏑–	– –
तत्त्वं। चिन्तय। तदिदं। भ्रातः ॥	– –	–⏑⏑	⏑⏑–	– –
3. मा कुरु। धनजन। यौवन। गर्वं	–⏑⏑	⏑⏑⏑⏑	–⏑⏑	– –
हरति नि। मेषा। त्कालः। सर्वं।	⏑⏑⏑⏑	– –	– –	– –
माया। मयमिद। मखिलं। हित्वा	– –	⏑⏑⏑⏑	⏑⏑–	– –
ब्रह्मप। दं प्रवि। शाशु वि। दित्वा ॥	–⏑⏑	–⏑⏑	–⏑⏑	– –
4. नलिनी। दलगत। जलव। त्तरलं	⏑⏑–	⏑⏑⏑⏑	⏑⏑–	⏑⏑–
तद्व। ज्जीवन। मतिशय। चपलं	– –	–⏑⏑	⏑⏑⏑⏑	⏑⏑–
क्षणमिह। सज्जन। संगति। रेका	⏑⏑⏑⏑	–⏑⏑	–⏑⏑	– –
भवति भ। वार्णव। तरणे। नौका ॥	⏑⏑⏑⏑	–⏑⏑	⏑⏑–	– –

5. याव। ज्जननं। ताव। न्मरणं	——	⏑⏑—	——	⏑⏑—
ताव। ज्जननी। जठरे। शयनं।	——	⏑⏑—	⏑⏑—	⏑⏑—
इति सं। सारे। स्फुटतर। दोषः	⏑⏑—	——	⏑⏑⏑⏑	——
कथमिह। मानव तव संतोषः॥	⏑⏑⏑⏑	—⏑⏑	⏑⏑—	——
6. दिनया। मिन्यौ। सायं। प्रातः	⏑⏑—	——	——	——
शिशिरव। सन्तौ पुनरा। यातः।	⏑⏑⏑⏑	——	⏑⏑—	——
कालः। क्रीडति। गच्छ। त्यायुः	——	—⏑⏑	——	——
तदपि न। मुञ्च। त्याशा। वायुः॥	⏑⏑⏑⏑	——	——	——
7. अङ्गं। गलितं। पलितं। मुण्डं	——	⏑⏑—	⏑⏑—	——
दन्तवि। हीनं। यातं। तुण्डं।	—⏑⏑	——	——	——
करधृत। कम्पित। शोभित। दण्डं	⏑⏑⏑⏑	—⏑⏑	—⏑⏑	——
तदपि न। मुञ्च। त्याशाभाण्डं॥	⏑⏑⏑⏑	——	——	——
8. सुरवर। मन्दिर। तरुतल। वासः	⏑⏑⏑⏑	—⏑⏑	⏑⏑⏑⏑	——
शय्या। भूतल। मजिनं। वासः।	——	—⏑⏑	⏑⏑—	——
सर्वप। रिग्रह। भोग। त्यागः	—⏑⏑	—⏑⏑	——	——
कस्य सु। खं न क। रोति वि। रागः॥	—⏑⏑	—⏑⏑	—⏑⏑	——
9. शत्रौ। मित्रे। पुत्रे। बन्धौ	——	——	——	——
मा कुरु। यत्नं। विग्रह। सन्धौ।	—⏑⏑	——	—⏑⏑	——
भव सम। चित्तः सर्व। त्र त्वं	⏑⏑⏑⏑	——	——	——
वाञ्छ। स्यचिरा। द्यदि विष्णुत्वं	——	⏑⏑—	⏑⏑—	——
10. अष्टकु। लाचल। सप्तस। मुद्रा	—⏑⏑	—⏑⏑	—⏑⏑	——
ब्रह्मपु। रन्दर। दिनकर। रुद्राः।	—⏑⏑	—⏑⏑	⏑⏑⏑⏑	——
न त्वं। नाहं। नायं। लोकः	——	——	——	——
तदपि कि। मर्थं। क्रियते। शोकः॥	⏑⏑⏑⏑	——	⏑⏑—	——

11. त्वयि मयि। चान्य। त्रैको विष्णुः	⏑⏑⏑⏑	—	—	—
व्यर्थं। कुप्यसि। मय्यस। हिष्णुः।	—	—⏑⏑	—⏑⏑	—
सर्वं। पश्या। त्मन्या। त्मानं	—	—	—	—
सर्व। त्रोत्सृज। भेद्। ज्ञानं॥	—	—⏑⏑	—	—
12. बाल। स्ताव। त्क्रीडा। सक्तः	—	—	—	—
तरुण। स्ताव। त्तरुणी। रक्तः।	⏑⏑—	—	⏑⏑—	—
वृद्ध। स्ताव। च्चिन्ता। मग्नः	—	—	—	—
परमे। ब्रह्मणि। को पि न। लग्नः॥	⏑⏑—	—⏑⏑	—⏑⏑	—
13. द्वादश। पज्झटि। काभिर। शेषः	—⏑⏑	—⏑⏑	—⏑⏑	—
शिष्या। णां कथि। तो ह्युप। देशः।	—	—⏑⏑	—⏑⏑	—
येषां। नैष क। रोति वि। वेकं	—	—⏑⏑	—⏑⏑	—
तेषां। कः कुरु। तामति। रेकं॥	—	—⏑⏑	—⏑⏑	—

TRANSLATION, BY SIR WILLIAM JONES.

The Mallet of Delusion.

1. Restrain, deluded mortal, thy thirst of acquiring wealth; excite an aversion from it in thy body, understanding, and inclination: with the riches which thou acquirest by thine own actions, with these satisfy thy soul.

2. Who is thy wife, who thy son; how extremely wonderful is even this world; whose *creature* thou also *art*; whence thou camest; meditate on this, o brother, *and again* on this.

3. Make no boast of opulence, attendants, youth; all these time snatches away in the twinkling of an eye: checking all this illusion like Maya, set thy heart on the foot of Brahme, speedily gaining knowledge of Him.

4. As a drop of water moves tremulous on the lotos-leaf, thus is human life inexpressibly slippery: the company of the virtuous *endures* here but for a moment; that is our ship in passing the ocean of the world.

5. The body is tottering; the head grey; the mouth toothless: the delicate staff trembles in the hand which holds it: still the flagon of covetousness remains unemptied.

6. How soon are we born! how soon dead! how long lying in the mother's womb! how great is the prevalence of vice in this world! Wherefore o man hast thou complacency here below?

7. Day and night, evening and morning, winter and spring, depart and return: time sports, life passes on; yet the wind of expectation continues unrestrained.

8. To dwell under the mansion of the high gods at the foot of a tree, to have the ground for a couch, and a hide for vesture; to renounce all extrinsic enjoyments; whom doth not such devotion fill with delight?

9. Place not thy affections too strongly on foe or friend, on a son or a kinsman; in war or peace; be thou even-minded towards all, if thou desirest speedily to attain the nature of Vishnu.

10. The Eight great mountains, the seven seas, Brahme, Indra, the Sun, and Rudra, *these are permanent:* not thou, nor I, nor this or that people: wherefore then should anxiety be raised *in our minds?*

11. In thee, in me, in every other being is Vishnu; foolishly art thou offended with me, not bearing my approach: see every soul in thine own soul; in all places lay aside a notion of diversity.

12. The boy so long delights in his play; the youth so long pursues his damsel; the old man so long broods over uneasiness, that no one meditates on the Supreme Being.

13. This is the instruction of learners delivered in twelve distinct stanzas; what more can be done with such as this work fills not with devotion.

Another instance is given of this metre. It is said that a serpent lodged in a dry tree was described in a dry verse by a Vedānti,

शुष्को । वृक्ष । स्तिष्ठ । त्यग्रे — — — — — — — —

तदुपरि । सर्पं । स्तिष्ठति ∪∪∪∪ — — —∪∪

for which Kālidāsa proposed, extempore, in the same metre,

नीरस। तरुवरिह निवसति निकटे ¯UU UUUU UUUU UU¯
कोटर। मध्ये। कुटिलभु। जङ्गः ¯UU ¯¯ UUUU ¯¯

The Moha Mudgara was printed in the Telugu character at Madras in 1865: and to it is subjoined a continuation in fifteen stanzas, beginning thus,

कान्ते। कान्ता। धनगत। चिंता
वातुल। किंतव। नास्तिनि। यन्ता
त्रिजगति। सज्जन। सङ्गति। रेका
भवतिभ। वार्णव। तरणे। नौका

There are some popular melodies unnoticed in the treatises on Prosody. In the twenty-first canto of the tenth book of the Srī Bhāgavat there are a set of गोपिकागीत Milkmaids' Carols, which are usually considered musical, free from prosodial rule. But we shall find they are regular, allowing of a variation in the beginning of a line. The final syllable is free.

UUU } ¯U¯ ¯U¯ U¯
¯U }

जयति। तेधिकं। जन्मना। व्रज
श्श्रयत। इन्दिरा। शश्वद। त्रहि।
दयित। दृश्यता। न्दिक्षुता। वका
स्त्वयि धृ। तासव। स्त्वांवि। चिन्वते etc., etc.

This metre is not explained in the Manjari; nor by Ganga Dās, Colebrooke, Yates, or even in Weber (p. 371-377), where he describes the eleventh system.

Dandaka.

The Dandaka दण्डक is a chant, dithyrambic metre, or poetical

prose: having the feet – – ◡ – – ◡ two long syllables followed by a breve, or as some express it ◡ – – ◡ – – which is the same. It is of unlimited length: and in printing it may be conveniently divided into lines having four or five feet in each. It usually commences with ◡◡◡ ◡◡◡ ◡–◡. At the close one or two longs may be added. The native treatises as usual give numerical rules, which Colebrooke records. The instance he adduces (p. 144) runs thus,

◡◡◡◡ ◡◡–◡ | – – ◡ | – – ◡ | – – ◡ etc.

प्रचलितकरिकृत्ति । पर्यन्त । चंचन्न । व्याघात etc.

Various names which he mentions, are given to various sorts: but what has now been stated will explain them all.

This is all the student requires regarding Sanskrit Prosody. No native tutor will teach it in this plain way: but I never met a single pandit who could expound all the metres given in these few pages.

APPENDIX.

As it is my object to simplify the Prosody, I have given only such rules as are in general use, and in the following pages such matters will be noticed as are valued by the learned, though of small utility to the learner. If at a future day he reads a native treatise on the subject, or Weber's German volume, he will find a wilderness of rules tending rather to mpede than facilitate his progress.

The letters used as names of the prosodial feet were selected at an early age, and have been in use throughout India for three thousand years at least. They are combined in an ancient line, written by Pānini,

Ya mā tā rā ja bhā na sa la gam

यमाताराजभानसलगं

Each of these syllables is the name of a foot: and that syllable with the next two will exemplify the foot. Thus the first three are Yămātā, which is the foot Y. The next three Mātārā make the foot M. Then Tārāja are the foot T. Rājabha is R, while Jabhāna is J. Bhānasa is B, the dactyl. Nasala is N, the tribrach; and Salagam is S, the anapæst. The closing syllables are L for breve and G for a long.

Some other feet are known by names merely compounded from those already given.

GREEK NAME.		SANSKRIT EXPRESSION.	INSTANCE.
Choriambus	⁻∪∪⁻	bha-gam	ebrietas
Antispastus	∪⁻⁻∪	ya-lam	Alexander
Ionic à majore	⁻⁻∪∪	ta-lam	producere
Ionic à minore	∪∪⁻⁻	sa-gam	similes sint
Pæan I.	⁻∪∪∪	bha-lam	temporibus
„ II.	∪⁻∪∪	ja-lam	potentia
„ III.	∪∪⁻∪	sa-lam	animatus
„ IV.	∪∪∪⁻	na-gam	celeritas
Epitrite I.	∪⁻⁻⁻	ya-gam	salutantes
„ II.	⁻∪⁻⁻	ra-gam	concitati
„ III.	⁻⁻∪⁻	ta-gam	communicans
„ IV.	⁻⁻⁻∪	ma-lam	incantare
Proceleusmatic	∪∪∪∪	na-lam	hominibus

The Tables of Uniform Metres given by Mr. Colebrooke and Dr. Yates are correct and valuable, but require some explanation. Being translated from native works they are rendered intricate with arithmetical contrivances apparently intended to involve the art in mystery. For instance, if we are searching for a definition of that familiar metre, the Śārdula, we first must count the syllables in one line: these being nineteen, we consult Yates, who places it (p. 370) under the "Nineteenth Genus" as "Species 3rd." But he omits the names. To find the name we must turn to p. 246, where, at "XIX," is given the name of the Genus "Atidhriti;" and here, at No. 3, we discover the name sought.

Mr. Colebrooke, always exact, but not always clear, makes the matter more intricate (in p. 163) by changing the numeral, thus: instead of the XIXth he marks the genus as XIVth, and defines it "XIV Atidhriti, $19 \times 4 = 76$;" and here is the metre Śārdula, given as the *first* species: defined thus "Śārdūla vicrīditā, or Śárdúla (12 + 7) *m s j s* 2 *t g* = S D 2 T A + S I C." The numerals denote that there is a pause or cæsura after the twelfth syllable. The letters "*m s j s* 2 *t g*" denote the feet magaṇam, sagaṇam, etc., and the capitals S D, etc., give the initials of a spondee, a dactyl, and so on.

In translating Ganga Dās's prosody Dr. Yates has preserved the memorial lines, which are useful as recording the names. But another arrangement would be easier. Thus the ninth canto of the Raghu Vamsa opens with this metre,

⏑⏑⏑ –⏑⏑ –⏑⏑ –⏑– NBBR

To discover the name we must first count the syllables: as they are twelve, we turn to Yates, where, under the 12th Genus (p. 357) we find it as the 9th species. But to learn the name we must refer to p. 425, where, at xii. 9 is the "Druta Vilambita."

Stenzler, in his prosodial notes on the poem, follows the native routine, but using still further obscurity. Instead of stating that there are twelve syllables, he says "Jagati, sive disticha 48 sylls.," leaving the reader to guess that as there are forty-eight in the stanza there are twelve syllables in the line.

Jagati is merely a mysterious word for twelve. This and the other similar names are rarely remembered even by excellent pandits: and are of no use.

The names of the Chhands.

I	उक्था	XIV	शर्करी
II	अत्युक्था	XV	अतिशर्करी
III	मध्या	XVI	अष्टी
IV	प्रतिष्ठा	XVII	अत्यष्टी
V	सुप्रतिष्ठा	XVIII	धृति
VI	गायत्री	XIX	अतिधृति
VII	उष्णिह् (Nom. उष्णिक्)	XX	कृति
VIII	अनुष्टुभ् (Nom. अनुष्टुप्)	XXI	प्रकृति
IX	बृहती	XXII	आकृति
X	पंक्ति	XXIII	विकृति
XI	त्रिष्टुभ् (Nom. त्रिष्टुप)	XXIV	सत्कृति
XII	जगती	XXV	अतिकृति
XIII	अतिजगती	XXVI	उत्कृति

Metres of greater length are called दण्डक, musical prose, of which there are many varieties.

Dr. Rosen, the learned editor of Colebrooke, confessed to me that he had printed the tables without understanding them.

The metres mentioned as having less than eleven syllables are often portions of longer kinds. They are seen only in native books on prosody, and are of no advantage to the student.

The letters M, B, J, R, G, L, etc., denote the feet according to the ancient method.

XI. Verses having eleven syllables in each line.

1. इन्द्रवज्रा ––U –– ‖ U U–U –– 2 T J – –

Example given by G.D. गोष्ठेगिरिंसव्यकरेणधृत्वा। रुष्टेन्द्रवज्राहति-युक्तवृष्टौ Holding over them a mountain in his left hand.

2. उपेन्द्रवज्रा ∪–∪ –– ॥ ∪∪– ∪–– JTJ––

उपेन्द्रवज्रादिमणिच्छटाभिः Shining with the pearly brightness of thunderbolts, etc.

3. सुमुखी ∪∪∪ ∪–∪ ∪–∪ ∪– N2JLG

तिमिरमुदस्य मुखंसुमुखी She, beautiful, (beheld) his darkness-destroying face.

4. शालिनी ––– ––∪– –∪–– M2TGā

पुंसां श्रद्धाशालिनी विष्णुभक्तिः True faith in Vishṇu (promotes the holiness) of men.

5. वातोर्मी ––– –∪∪ ––∪ –– MBTGā

वातोर्म्मी पोत मिवाब्धौ धिमध्ये As a raging wind destroys a boat in the midst of the sea.

6. भ्रमरविलसिता ––– –∪∪ ∪∪∪ ∪– MBNLG

फुल्लावल्ली भ्रमरविलसिता An expanded flower adorned with humming bees.

7. अनुकूला –∪∪ ––∪ ∪∪∪ –– BTNGā

स्यादनुकूलाजगतिनकस्य Is there any one in the world whose (wish) has not been granted?

8. रथोद्धता –∪– ∪∪∪ ॥ –∪– ∪– RNRLG

कृष्णवेणुनिनदैरथोद्धता She was startled at the sound of Krishṇa's flute.

9. स्वागता –∪– ∪∪∪ । –∪∪ –– RNBGā

स्वागतादरकरः सुरवर्गः All the gods respect him.

10. दोधक –∪∪ –∪∪ । –∪∪ –– 3BGā

देवसदो धकदम्बतलस्थः Placed at the foot of the Kadamba tree, under which the gods assemble.

11. मोटनक −−∪ ∪−∪ ∪−∪ ∪− T2JLG

चाणूरमहा भटमोटनकं The destruction of the great armies of the infernals.

12. श्येनी −∪− ∪−∪ −∪− ∪− TJTLG

श्येन्यशेषलोकपावनी सदा White and constantly purifying all people.

XII.

1. चन्द्रवर्त्म −∪− ∪∪∪ −∪∪ ∪∪− RNBS

चन्द्रवर्त्म निहितं घनतिमिरैः The path of the moon is obstructed by thick darkness.

2. वंशस्थविल ∪−∪ −−∪ ∪−∪ −∪− JTJR

विलासवंशस्थविलं मुखा निलैः The sweet-toned flute (was filled) by the breeze of his lips.

A grammarian has here remarked that the metre commonly employed in Greek Tragedies much resembles this "twelfth class." But the tragic metres are variable, while those in the Sanskrit system are Uniform.

3. जलोद्धतगति ∪−∪ ∪∪− ∪−∪ ∪∪− JSJS

कलिन्दतनयाजलोद्धतगतिः The swelling motion of the waters of the Yamunā.

4. भुजङ्गप्रयात ∪−− ∪−− ∪−− ∪−− 4Y

भुजङ्गप्रयातं द्रुतंसागराय O Serpent! (make) your departure quickly to the sea.

5. तोटक ∪∪− ∪∪− ∪∪− ∪∪− 4S

मुदितो ऽटकलेरपनेतुमघं Go, happy to obtain freedom from sin in the iron age.

6. स्रग्विणी −∪− −∪− −∪− −∪− 4R

मूर्तिरास्तां ममैवोरसि स्रग्विणी May his form be a bracelet in my bosom.

7. वैश्वदेवी --- --- U-- U-- 2M2Y

भ्रातः सम्पन्ना राधना वैश्वदेवी O brother! every goddess will be worshipped.

8. प्रमिताक्षरा UU- U-U UU- UU- SJ2S

प्रमिताक्षरा मुररिपोर्भणितिः The melodious sounds of Krishṇa's voice.

9. द्रुतविलम्बित UUU -UU -UU -U- N2BR

द्रुतविलम्बितचारुविहारिणं Enchanting by his swift, slow and delightful paces.

10. मन्दाकिनी UUU UUU -U- -U- 2N2R

पदजलरुहि यस्य मन्दाकिनी From whose lotos-feet the Mandākinī sprung.

11. विचित्रा UUU U-- UUU U-- NYNS

विपिनविहारेकुसुमविचित्रा (His form) is adorned with flowers when he wanders in the grove.

12. तामरस UUU U-U U-U U-- N2JY

तवमुखतामरसं मुरशत्रो Thy lotos face, o enemy of Mura.

13. मालती UUU U-U U-U -U- N2JR

अलिरपि चुम्बति मालतीं मुहुः And the bee is constantly embracing the flower.

14. मणिमाला --U U-- --U U-- TYTY

जातप्रतिबिम्बा शोणामणिमाला An image like a chaplet of red pearls.

15. जलधरमाला ---- UUUU ---- MGNLMG

तापोच्छेदे जलधरमालानव्या New clouds for the destroying of heat.

XIII.

1. प्रहर्षिणी --- UUU U-U -U-- MNJRG

संसारे मतिरभवत्प्रहर्षिणीह In the world he was delighted.

2. रुचिरा, or, प्रभावती ᴗ–ᴗ –ᴗᴗ ᴗᴗ– ᴗ–ᴗ– JBSJG
परिभ्रमन् व्रजरुचिराङ्गनान्तरे Wandering among the beautiful women of Vraja.

3. मत्तमयूर ––– ––ᴗ ᴗ–– ᴗᴗ–– MTYSG
लीलानृत्यं मत्तमयूरध्वनिकान्तं Rendered vocal by the noise of peacocks full of play.

4. चण्डी ᴗᴗᴗ ᴗᴗᴗ ᴗᴗ– ᴗᴗ– ᴗ 2N2SG
चरणकमलयुगचापलचण्डी Terrible in the dance of his lotos-like feet.

5. मंजुभाषिणी ᴗᴗ– ᴗ–ᴗ ᴗᴗ– ᴗ–ᴗ– SJSJG
मुदमच्युते व्यधितमंजुभाषिणी She, speaking pleasantly promotes the joy of the imperishable one.

6. चन्द्रिका ᴗᴗᴗ ᴗᴗᴗ ––ᴗ ––ᴗ – 2N2SG
शरदमृतरुचश्चन्द्रिकाचालिते Enjoying the autumnal rains (by the side of a river) irradiated by the light of the moon.

7. कलहंस, or, सिंहनाद
ᴗᴗ– ᴗ–ᴗ ᴗᴗ– ᴗᴗ– – SJ2SJG
यमुनाविहारकुतकेकलहंसः A drake in the pleasant parts of the Yamunā.

8. प्रबोधिता ᴗᴗ– ᴗ–ᴗ ᴗᴗ– ᴗ–ᴗ – SJSJG
स्मितमाततान सपदिप्रबोधिता Being awaked at that time she smiled.

9. मृगेन्द्रमुख ᴗᴗᴗ ᴗ–ᴗ ᴗ–ᴗ –ᴗ– – N2JRG
क्षुधितमृगेन्द्रमुखंमृगा उपेत्य A deer falling into the mouth of a hungry lion.

XIV.

1. असंबाधा ––– –– ᴗᴗᴗ ᴗᴗᴗ ––– MGā2NM
साधूनांबाधां प्रशमयतु स कंसारिः May the foe of Kamsā assuage the afflictions of the virtuous.

2. वसंततिलका — — ⏑ — ⏑ ⏑ ⏑ — ⏑ ⏑ — ⏑ — — SB2JGā

फुल्लं वसन्ततिलकं तिलकं वनाल्याः The tila plant and the glory of the groves is full blown.

3. अपराजिता ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ — ⏑ — ⏑ ⏑ — ⏑ — 2NRSLG

यदुजचयचमूः परैरपराजिता The army under the command of the son of Yadu was invincible.

4. प्रहरण कलिका

⏑ ⏑ ⏑ ⏑ ⏑ ⏑ — ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ — 2NBNLG

व्यथयति कुसुमप्रहरणकलिका O Cupid! thy flow'ry arrow gives great pain.

5. वासन्ती

— — — — — ⏑ ⏑ ⏑ ⏑ — — — — — MTNMGā

कंसाराती नृत्यति सदृशी वासन्तीयं When the destroyer of Kamsa dances he resembles the Vāsanta tree.

6. लोला — — — ⏑ ⏑ — — — — — ⏑ ⏑ — — MSMBGā

मुग्धे यौवनलक्ष्मीर्विद्युद्विभ्रमलोला O fair one, the glory of youth is transient as a flash of lightning.

7. नान्दीमुखी ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ — — ⏑ — — ⏑ — — 2N2TGā

सरसखगकुलालापनान्दीमुखीयं It's surface is rendered vocal by the chirping of birds.

XV.

1. शशिकला, or, शशिलेखा

⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ — 4NS

मलयजतिलकसमुदितशशिकला The crescent painted (on his forehead) with sandal paste.

2. मालिनी

⏑ ⏑ ⏑ ⏑ ⏑ ⏑ — — ‖ — ⏑ — — ⏑ — — 2NGā ‖ G2Y

धृतमधुरिपुलीला मालिनी पातु राधा May Rādhā who assumed the colour of Madhu's destroyer grant protection.

3. लीलाखेल — — — — — — — — — — — — — — — 5 M

रासोल्लासक्रीडद्गोपीभिः सार्धं लीलाखेलः Full of play with the sprightly playful milkmaids.

4. विपिनतिलक

◡◡◡ ◡◡— ◡◡◡ —◡— —◡— NSN2R

विपिनतिलकं विकसितं वसन्तागमे The tila plant is in full bloom in the opening of spring.

5. तूणक —◡ —◡ —◡ —◡ ‖ —◡ —◡ —◡ —

R J R J R 7 trochees and a long.

पंचबाणबाणजालपूर्णहेमतूणकं A golden quiver full of Cupid's arrows.

6. चन्द्रलेखा

— — — —◡— — — — ◡— — ◡— — MRM2Y

राधाम्भोदस्य गर्भे लीना यथा चन्द्रलेखा Rādhā was like the moon shining a little through a dark cloud.

7. चित्रा — — — — — — — — — ◡— — ◡— — 3M2Y

श्वेतमुक्ता हारावन्यस्रग्व सत्वर्णचित्रा His form is ornamented with a necklace of wild flowers, resembling one of bright pearls.

XVI.

1. चित्र, or चित्रसंग, or चंचला, double Samānica (says Colebr.)

—◡— ◡—◡ —◡— ◡—◡ —◡— ◡ 8 trochees

त्वां सदैव वासुदेव पुण्यलभ्यपादसेव । वन्यपुष्प चित्रकेश संस्मरामि गोपवेश (In this metre each line ends in a breve). I muse on thee, o Vishṇu, the worship of whose feet imparts virtue, having thy tresses wreathed with wild flowers, disguised as a cowherd.

2. गजविलसित

—◡◡ —◡— ◡◡◡ ◡◡◡ ◡◡◡ — BR3NG

कंसनिदेशदृप्यद्द षभगजविलसितं The prancing of the huge elephant ruled by Kamsa.

3. चक्रिता

‾∪∪ ∪∪‾ ‾‾‾ ‾‾∪ ∪∪∪ ‾ BSMTNG

दुर्जयदनुज श्रेणी दुश्चेष्टाभ्रत चकिता (The earth) was terrified at the wicked pursuits of the almost invincible giants.

4. विचित्र, or, पञ्चचामर

8 iambicks ∪‾ ∪‾ ∪‾ ∪‾ ‖ ∪‾ ∪‾ ∪‾ ∪‾

सुरद्रुमूलमण्डपेषि ॥ चित्ररत्न निर्मिते He dwells in a house made of shining pearls, at the root of a celestial tree.

5. मदनललित

‾‾‾ ‾∪∪ ∪∪∪ ‾‾‾ ∪∪∪ ‾ MBNMNG

राधात्यर्थंमदनललितान्दोले ऽलसवपुः Rādhā is languishing on the swing (balancing doubt) of love.

6. वाणि ∪∪∪ ‾∪‾ ‾∪∪ ∪‾∪ ‾∪‾ ‾ NRBJRG

स्फुरतुममानने ऽद्यनणुवाणिरीतिरम्यं May the goddess of speech now inspire in me the graces of poetry.

7. प्रवरललित

∪‾‾ ‾‾‾ ∪∪∪ ∪∪‾ ‾∪‾ ‾ YMNSRG

हरौ क्रीडाद्दीडृक्प्रवरललितंवल्लवीनां May this delightful sport of the mikmaids prevail with Hari.

8. अचलधृति

∪∪∪ ∪∪∪ ∪∪∪ ∪∪∪ ∪∪∪ ∪ 16 breves 5NL

अचलधृतिर्हृदयतुसुकृतिहृद्दिखलु May he who sustained the mountain only shine into my virtuous heart.

9. गरुडरुत ∪∪∪ ∪‾∪ ‾∪∪ ∪‾∪ ‾∪‾ ‾ NJBJRG

गरुडरुतं सुरारिभुजगेन्द्र संत्रासने It is like the cry of the eagle when it frightens the monstrous serpents of the giants.

XVII.

1. शिखरिणी

U— — — — — ‖ UUU UU— —UU U— YMNSBLG

कराद्स्य भ्रष्टे ननु शिखरिणी दृश्यतिशिशो
र्विलीनाःस्मः सत्यं नियत मवधेयं तद्खिलैः

See! should this mountain fall from the hand of this child, we shall certainly be destroyed: this should be thought of by us all.

2. पृथ्वीभर

U—U UU— U— ‖ U UU— U— — U— JSJSYLG

दुरन्तदनुजेश्वरप्रकरदुःस्थपृथ्वीभरं The misery of the earth corrupted by the wicked giants.

3. वंशपत्रपतित

—UU —U— UUU — ‖ UU UUU U— BRNBNLG

नूतनवंशपत्रपतितं रजनि जललवं A drop of water fallen by night upon a fresh leaf.

4. मन्द्राक्रान्ता

— — — — ‖ UU UUU — ‖ —U— —U— — MBN2TGā

मन्दाक्रान्ता तद्नुनियतं वश्यता मेति बाला By slow and persevering efforts the maid is subdued.

5. हरिणी

UUU UU— ‖ — — — — ‖ U— UU— U— NSMRSLG

व्यधित सविधि नेंत्रे लीला ध्रुवं हरिणी गणात् Bramha took the deer's eyes and gave them (to these women).

6. नर्धटक, or, with another cæsura, कोकिलक. This may have a pause at the 7th and 13th syllables.

UUU U—U —UU U—U U—U U— NJB2JLG

रुचिर पदावली घटितनर्द्धटकेनकविः The poet (describes) him in many pleasing verses of this kind.

7. हारिणी

−−− − ‖ ∪∪ ∪∪∪ −−− ∪ ‖ −− ∪− MBNMYLG

सा कंसारे रजनि नकथं राधा मनोहारिणी How is it possible that Rādhā should not captivate Krishṇa's foe.

8. भाराक्रान्ता

−−− − ‖ ∪∪ ∪∪∪ − ‖ ∪− ∪∪− ∪− MBNRSLG

भाराक्रान्ता ममतनुरियं गिरीन्द्र विधारणात् This body of mine is oppressed with sustaining the great mountain.

XVIII.

1. कुसमितलता

−−− −− ‖ ∪ ∪∪∪ ∪− ‖ − ∪−− ∪−− MTN3Y

क्रीडाकालिन्दी ललित लहरी वारिभिर्द्दा क्षिणात्यै
र्वातैः खेलद्भिः कुसुमितलता वेल्लिता मन्दमन्दं

The flowering shrubs, slightly shaken by the southern breezes which raise a gentle swell in the playful Yamunā.

2. नन्दन

∪∪∪ ∪−∪ −∪∪ ∪− ‖ ∪ −∪− −∪− NJBJ2R

क्षितिजन नन्दनं व्रजसखे सुखाय वृन्दावनं O friend! go to the Vrinda wood, the delight of the earth, for happiness.

3. नाराच ∪∪∪ ∪∪∪ − ‖ ∪− −∪− −∪− −∪− 2N4R

ननु विकिरति नेत्रनाराचमेषातिहृ च्छेदनं Lo! she sends the heart-piercing arrow from her eye.

4. चित्रलेखा

−−− − ‖ ∪∪ ∪∪∪ ∪− ‖ − ∪−− ∪−− MBN3Y

प्रीतं तस्यां नयनयुगमभूत् चित्रलेखाद्भुतायां His dear eyes were fixed on this wondrous beautiful creature.

5. शार्दूल ललित

−−− ∪∪− ∪−∪ ∪∪− −−∪ ∪∪− MSJSYS

कृत्वा कंसमृगे पराक्रम विधिं शार्दूल ललितं Kamsa having by his power formed himself into a mimic tiger for hunting the deer.

XIX.

1. मेघविस्फूर्जिता

◡– – – – – ‖ ◡◡◡ ◡◡– ‖ –◡– –◡– – YMNS2RG

निशानृत्य द्विद्युद्वि लसित लसन्मेघविस्फूर्जिताचेत् If the clouds at night are luminous with the vivid flashes of lightning.

2. छाया Like the preceding, only instead of –◡– –◡– it has ◡– – ◡– –

नतस्तां घ्रेम्छायामुपगतवतां संसार तीव्रा तपः The distresses of life do not affect those who have taken refuge in the shadow of his feet.

3. शार्दूलविक्रीडित

– – – ◡◡– ◡–◡ ◡◡– ‖ – –◡ – –◡ – MSJS2TG

नम्रेषे भवतां छते भवमहा शार्दूलविक्रीडितं I will not trouble you with this wide gaping tiger of a world.

4. सुरसा

– – – –◡– – ‖ ◡◡ ◡◡◡ ◡– ‖ – ◡◡◡ – MRBNYNG

गोविन्दो वल्लवीनामधर रससुधं प्राप्य सुरसां Govinda obtained delicious nectar of the milkmaids.

5. फुल्लदाम

– – – – – ‖ ◡◡◡ ◡◡◡ – ‖ –◡ – –◡ – – MGā2N2TGā

मालौ दैत्तारे न्र्यपतद्नु पमं स्वस्वरोः फुल्लदाम An unparalleled branch of flowers from the celestial tree fell on the head of the opposer of the demons.

XX.

1. सुवदना

– – – –◡– – ‖ ◡◡ ◡◡◡ ◡– ‖ – –◡◡ ◡– MRBNYBLG

आनन्दास्रु प्लुताक्षी ‖ वसति सुवदना ‖ योगे कर सिक्ता Filled with ecstasy she dwells, having her eyes full of tears of joy.

2. गीतिका

∪∪– ∪–∪ ∪–∪ –∪∪ –∪– ∪∪– ∪– S2JBRSLG

विदधे हरिं खलुवल्लवी जनचारु चामर गीतिका (The flute) attended with the fanning and singing of the milkmaids, inspired Hari.

3. वृत्त

–∪– ––∪ ॥ –∪– ––∪ ॥ –∪– ––∪ ॥ –∪ RTRTRTGL

चित्रवृत्तकी तया निसर्गरम्यदेहरूपविभ्रमेण (He pleases) by the various movements and gestures of his enchanting form.

4. शोभा

∪–– ––– ∪∪∪ ∪∪∪ ––∪ ––∪ –– YM2N2TGā

महाशोभा मौली मिलदलिपटलैः कृष्ण सा कापिवल्ली Krishṇa! there is a certain creeper having its head adorned with a multitude of bees.

XXI.

1. स्रग्धरा

––– –∪– – ॥ ∪∪∪ ∪∪∪ – ॥ –∪– –∪– – MRG,NNG,RRG

मूर्तिर्गोपस्य विष्णो ॥ रवतु जगतिवः ॥ स्रग्धराहारहारा May the body of Vishṇu the herdsman, wearing a wreath and a necklace of pearls, preserve you in the world.

2. सरसी

∪∪∪ ∪–∪ –∪∪ ∪∪∪ ∪∪∪ ∪∪∪ –∪– NJB3NR

व्यरचयदच्युतो व्रजमृगी नयनासरसीषु विभ्रमं The imperishable one was versed in amours with the deer-eyed stream-like maids of Vraja.

XXII.

1. हंसी

––– ––– –– ॥ ∪∪∪ ∪∪∪ ∪∪∪ ∪∪∪ –– 2MGā,4NGā

कंसराते पश्य स्वैरं ॥ सरभस गतिरिह विलसति हंसी See, Hari, how the agile swan is playing amid the lilies.

2. मदिरा

¯UU ¯UU ¯UU ¯UU ‖ ¯UU ¯UU ¯UU ¯ 7BG

माधवमासिविकस्वर केशर पुष्पलसन्मदिरामुदिताः Tipsy with the pure juice of the opening flowers of spring.

XXIII.

1. अद्रितनया

UUU U¯U ¯U ‖ U U¯U ¯ ‖ UU U¯U UU¯ NJBJBJS

क्षितिवलये ऽस्ति। कंसभ्रमगस्त्वेति तमवो चद्द्रि तनया The daughter of the mountain said, etc.

2. मत्ताक्रीड

¯¯¯ ¯¯¯ ¯¯ ‖ U UUU U ‖ UU UUU UUU UU¯ MMT4NS

मुग्धोन्मीलन्मत्ताक्रीडं मधु समय सुलभमधुरमधुरसात् Full of sport from the sweet honey, easily obtained in spring.

XXIV. तन्वी

¯UU ¯¯U U ‖ UU UU¯ ‖ ¯UU ¯UU UUU U¯¯

Each line may be divided thus, according to the cæsura pause. ¯UU ¯¯ UUUU UU¯ BGāNLS

Followed by ¯UU ¯UU UUUU ¯¯ 2BNLGā

माधव। मुग्धे। मधुकरविरुतैः
कोकिल। कूजित। मलयस। मीरैः
कम्पमु। पेता। मलयजसलिलैः
श्चावनतो ऽप्यविगततनुदाहा
पद्मपलाशी विरचितशयने
देहजसंज्वर भरपरिदूने
निश्वसतीसा मुहु रतिपरुषं
ध्यानलये तवनिवसति तन्वी

Thy fair one, o Mādhava, is dwelling in solitude, trembling at the moun-

tain breezes, which are attended with the song of the cuckoo, and the hum of the wanton bees of spring; yet glowing with heat through having bathed in sandal water, and reclining on a bed composed of lotos leaves, which are greatly agitated by the heat arising from the body.

XXV. **क्रौञ्चपदा**, which like the preceding may be divided into two lines. Such metres might be considered not uniform but alternate.

–∪∪	––	–∪∪	––	B Gā B Gā
∪∪∪∪	∪∪∪∪	∪∪∪∪	∪∪–	3 N L S

क्रौञ्चप। दाली। चिचत तीरा
मदकल। खगकुल। कलकल। रुचिरा
फुल्लस। रोज। श्रेणि वि। लासा
मधुमु दि। तमधुप। रवरभ। सकरी
फेनविलास। प्रोज्ज्वल। हासा
ललित ल। हरि भर। पुलकित। सुतनुः
पश्य। हरे सौ। कस्यन। चेतो
हरति तरलगति। रहिम कि। रणजा

See, Hari! whose mind does not the swift Yamunā captivate? which has its sides impressed with the footsteps of paddy birds, is rendered vocal with the sweetest notes, adorned with full-blown lotoses, rendered enchanting by the hum of bees tipsy with honey, having its surface covered with bright foam, and beauteous with rolling waves.

XXVI. **भुजङ्गविजृम्भित**, thus divided at the pauses,

––––	––	––	2 M Gā
∪∪∪∪	∪∪∪∪∪	∪–	3 N L G
∪–∪	∪–∪	–	2 J G

चक्षुर्नागस्त्रीभि र्भक्त्या
मुकुलित करकमलयुगं

छतस्तुतिरच्युतः
पायाद्द्विच्छन्दन् कालिन्दी
ह्रदछत निजवसति वृह
द्भुजङ्गविषु स्मितं

May Achyuta preserve you, who is worshipped with uplifted hands by the affrighted female serpents, and who destroys the pride of the tremendous snake dwelling in a bed of the Yamunā.

XXVII. In this class are placed the Dandaka, already described; and other modes of composition for which there are no rules.

THE UDGATA OR ODES उद्गता

There are some wild carols seldom reducible to prosodial rules, wherein the poet follows his fancy, "numerisque fertur lege solutis," as Horace says. Mr. Colebrooke (p. 131) cites the following from the twelfth canto of the Kirāt Arjunīya: wherein, as in the fifteenth canto of Magha's epic poem, the Udgatā occurs.

∪∪–	∪–∪	∪∪∪	–			NJNG
∪∪∪	∪∪–	∪–∪	–			NSJG
–∪∪	∪∪∪	∪–∪	∪–			BNJLG
∪∪–	∪–∪	∪∪–	∪–∪	–		SJSJG

अथतत्रपाण्डुतनयेन
सदसि विहितं मधुद्विषः
मानम सहतनचेदिपतिः
परवृद्धि मत्सरिमनोहि मानिनां

But the king of the Chēdis was impatient of the honours which the son of Pāńdu commanded to be shown in that assembly to the foe of Madhu; for the mind of the proud is envious of the prosperity of others.

Another variety, named ललित runs thus (G.D. Yates 444):

⏑⏑–	⏑–⏑	⏑⏑–	–		SJSG
⏑⏑⏑	⏑⏑–	–⏑–	–		NSRG
⏑⏑⏑	⏑⏑⏑	–⏑⏑	–		2NBG
⏑⏑–	⏑–⏑	⏑⏑–	⏑–⏑	–	SJSJG

विलसास गोपतरुणीषु
तरणितनया प्रभोद्वता
कृष्ण नयन चकोर युगे दधती
सुधांशु किरणो र्मिविभ्रमं

The resplendent Yamunā glides briskly among the youthful shepherdesses, reflecting the tremulous light of the moon's beams on the bright eyes of Krishṇa (Yates).

Another kind of Lalita.

⏑⏑–	⏑–⏑	⏑⏑–	–		SJSG
⏑⏑⏑	⏑⏑–	⏑–	⏑–		NSJG
⏑⏑⏑	⏑⏑⏑	⏑⏑–	⏑⏑–		2N2S
⏑⏑–	⏑–⏑	⏑⏑–	⏑–⏑	–	SJSJG

व्रजसुन्दरी समुदयेन
मुदितमन सा प्रपीयते
हिमकर गलित मिवा मृतकं ,
ललितं मुरारि मुखचन्द्रविच्युतं

The sweet nectar distilled from the beaming face of Mura's enemy, is like that which falls from the moon, and is imbibed by the beauteous happy youth of Vraja.

Another variety of Udgatā runs thus.

⏑⏑–	⏑–⏑	⏑⏑–	⏑		SJSG
⏑⏑⏑	⏑⏑–	⏑–⏑	–		NSJG
–⏑⏑	⏑⏑⏑	⏑–⏑⏑	–		BNJLG
⏑⏑–	⏑–⏑	⏑⏑–	⏑–⏑	–	SJSJG

मघवासवज्ञवचनेन
रुचिरवदनस्त्रिलोचनं
क्लान्तिरहितमभिधारयितुं
विधिवत्तपांसिविदधेधनंजय:

Then Dhananjaya (Vulcan) at the command of Indra with a pleasing countenance performed the appointed austerities to secure the favour of the tireless three-eyed one." (Id. p. 385.)

Another variety, called Saurabhaca (ib. p. 386).

∪∪–	∪–∪	∪∪–	∪		SJSG
∪∪∪	∪∪∪	–∪–	∪–		NNRLG
–∪–	∪∪∪	–∪∪	–		RNBG
∪∪–	∪–∪	∪∪–	∪–∪	–	SJSJG

परिभूतफुल्लशतपत्र
वदनविसृतगन्धविभ्रमा
कस्यहृन्नहरतीहहरे
मुखपद्मसौरभकलातवाद्भुता

O Hari! whose heart does not the astonishing sweet fragrance of thy lotos-lips enchant? for it far excels the scent proceeding from hundreds of blooming lilies.

The eighth book of the Māgha closes with this verse, which the commentator calls वृत्तमुन्नेयं an unknown metre.

1	इतिधौतपुरंध्रि मत्सरान्	*a*	∪∪– ∪∪ – ∪–∪ –
2	सरसिसिमज्जनेन	*b*	∪∪∪ ∪–∪ –∪
	श्रियमाप्तवतोतिशायिनी	*c*	∪∪– ∪∪– ∪–∪ –
	ममलांगभास:	*d*	∪∪ –∪– ∪
3	अवलोकयतधैव यादवा	*e*	∪∪– ∪∪ –∪– ∪–
4	नपरवाराशि	*f*	∪∪∪ –––
	श्रिभिरेरोचिषा	*g*	∪∪– –∪–
	प्यपांततीषुमंक्षुमीषे	*h*	∪–∪ –∪– ∪––

All this is one stanza, in four lines of unequal length marked 1, 2, 3, 4.

The divisions here marked *a*, *c*, *e*, are alike: the other lines are irregular. This metre does not appear in any work on prosody.

In the musical compositions, such as the Gītā Govinda, the laws of harmony supersede those of prosody; this very name instead of — — ∪ is accented at pleasure Gŏvĭnda: and Krishna often becomes (∪ — an iambus) Krĭshnā. The well-known song, first printed by Sir William Jones in his Essay on the Musical Modes of the Hindus, beginning ललित लवङ्गलता परिशीलन को-मल मलय समीरे etc., sufficiently exemplifies this liberty.

ON THE SANSKRIT SYMBOLS USED FOR NUMERALS.

In Sanskrit chronology, arithmetic, and explanations of the Prosody, numerals are often expressed by symbols: in words on the plan of a Memoria Technica. The cypher is expressed by *sky*, *space*, or any synonyme of those words. Any phrase for the *moon*, the *earth*, or the *body*, stands for *one*. The unit is usually named first. A date occurs, stated thus, "Ritu, naga, vārdhi, himāmsu; signifying the *six* seasons, the *eight* mountains, the *four* seas, and the moon: beginning from the unit the import is 1, 4, 8, 6. Again: "Śara, bāhu, Rāma, vasudhā" represent, 5, 2, 3, 1; that is, the year of Sālivahāna 1325. In an edition of the Rāmāyan the date is stated "Nayana, dharādha 'rshi nalina-vairi sankhya, Sādhāraṇa-nama sambat-sara," that is, "in the year titled Sādhāraṇa, having the number *eyes*, *hills*, *sages*, *moon*." This is 2771, and denotes SS. 1772, answering to A.D. 1850. Each sign of the zodiac being assigned a separate sun, any name of the sun denotes *twelve*. In one inscription "a pair of suns" denotes 1212. "Nētra, Sūrya, Chandra" (eyes, suns, moon) represent 2, 12, 1: that is, 1122, eleven hundred and twenty-two.

Occasionally numerals are mingled with symbols: thus: "*Nav*' āmbara, *dwi*, himāṁsu." Nine, sky, *two*, moon, that is (9, 0, 2, 1) 1209.

In most of the Sanskrit treatises on prosody such enigmatic names are used: thus in the Śārdūla metre, the pauses fall on the syllables denoted by the number of "Mārtāṇḍas" (suns; viz. twelfth), and of the Munis (sages; viz. seven).* This method increases the difficulty, and is therefore popular. Having been much embarassed by these refinements, I think an explanation may be useful. The same system appears in volumes on Mathematicks and Astronomy. Thus in Dr. H. Kern's translations from A'ryá Bhatta,† a verse (in the A'ryá metre) is cited:—

गुरुभगणा राशिगुणा आश्वयुजाद्या गुरोरब्दाः ॥
गुरुभगणानां संख्या जिनयमवेदर्तुहव्यभुजतुल्या ॥

"The revolutions of Jupiter, multiplied by the number of the signs (12) are the years of Jupiter, called Aṣwayuja, etc.: his revolutions are equal to the number of the Jinas (24) a couple (2) the Vedas (4) the seasons (6) the fires (3). (i.e. 364, 224)."

The method of decyphering this, is explained in the following pages.

Besides the names given by Mr. Prinsep, a set of Jyautisha phrases (marked J.) will also be noticed.

Each name has several synonyma: thus for Sea we may use Ocean, Neptune, etc.

The 0, cipher, is called kha, ananta, ākāśam, ambara, vyoma, denoting space, sky, heaven, the endless (circle).

1. Any name of the moon, Adonis; as Chandra, Indu, etc. The earth, prithvi, bhū, ku. The body, tanu, etc. (J.) Vana. alone, solitary; rūpa, form, face.

2. Paksha, a wing; netra, eye; bāhu, arm; hasta, hand;

* See the Sruta Bodha, printed in the Journal Asiatique, Dec. 1854, by M. Ed. Lancereau, who has added a translation in French.

† In the Journal of the Royal Asiatic Society, vol. xx. of 1863, p. 378.

karna, ear. Yamam, a brace, couple, pair. Champa or champaca, "the gold flower: because there are two species." (See Prinsep's Journal, vol. iii. p. 210.)

3. Any name of Fire (vahni, agni, Krishānu, Vaisvānara), because in the Yajna sacrifice three fires were lighted. 'Netra,' the three eyes of Siva. 'Rāma,' there being three heroes of this name (Synonymes, Dāsarāthī, etc.). 'Guńa,' quality, called Sattwa, rajas, tamō, guńah. 'Loka,' or 'jagat,' worlds: heaven, earth, and hell. 'Tricam,' a trio. [Sahōdara, a brother. J.]

4. The Vedas. Jala-nidhi, or Ambu (waters), as there are four seas. Yuga (the four Ages), or Krita (the golden age), being the earliest. Koshthu (the corners; of a square). [Bandhu, J. a kinsman.]

5. Arrows, or Indriya, the senses: Cupid having five arrows, supposed to denote the five senses. Ratna (gems), Breaths (prāna) Sons (Suta, putra, etc.), Elements (Bhūt).

6. Limbs (anga), Tastes (rasa), Tunes (rāga), Seasons (ritu), as the year is divided into six seasons. The Sciences (Tarka, etc.), Ari: or Śatru, being the senses or passions described as the "six foes" of our happiness: being the sources of temptation.

7. Sages (a muni, a rishi, etc.), or Atri, who is the first of the seven. Musical notes (ut, re, mi, etc., called Swara). Mountains (adri, naga, etc.), as there are seven of note; or the name of any one of them, as Himāvat. Horses (because the Sun has seven to his car). Principles, elements (dhātu, etc.). [Wives, J. as Kalatram.] Mārutā (the seven winds), thus mārutā yōjanē, seven leagues off.

8. Vasu (a certain tribe of demi-gods). Elephants (Gaja,

Danti, etc.), the eight that stand under the eight points of the heavens. [Fortune, as mangala, bhūti, etc. J.]

9. Randhra, orifices (eyes, ears, nostrils, etc). Planets (graha, including the sun and moon).

10. Sides (Dik, disha, etc.), the eight points of the compass, with the zenith and nadir. Pancti: thus Rāvana was pancti-grīva, ten-necked: a party or society of ten. In J. the word Karma is in use.

11. Siva or Rudra: eleven demi-gods so called. [J. adds the word lābha.]

12. Sūrya: because each month has its own sun. Pushkara, a set of 12, as 12 years. Also the signs of the zodiac. See a Jyotish poem in the R.A.S. Journal, 1863, p. 378.

Mr. Prinsep has given a longer list: but I do not find that the additional names are in use; a few, however, are well known: thus—

24. The Jinas, a set of gods worshipped by the Jainas (see R.A.S.J. 1863, p. 378).

32. Danta, Teeth: the number of the human teeth.

The following dates, a few out of many instances, exemplify the method. The numerals are those of the era of Sālivāhana, which commenced in A.D. 79. The year A.D. 1800 is ss. 1722, A.D. 1860 is ss. 1782. The dates now to be quoted are engraven on marble.

ss.

235 is expressed Pancha, Tricam, lochana: that is, five and three and eyes.

888. Vasv' asht' āshta. (R.A.S.J. 1826, vol. xx. part 3, p. 372.) Here the first word is a symbol, the others are plain numerals.

1012. Ravi (12), Vyoma (a zero), Indu (the moon).

1021. Sasi (moon), pacshi (sides), kha (sky), aikē (one). Colebrooke's Essays, ii. 391.

1119. Randhra (nine), subhr āmsu (moon), rūpa (form), nakshatra nāyaka (moon).

In the Sruta bōdha, a Sanskrit treatise on Prosody, there is printed Vēdair Ándhrair yatra, etc., and the French version says that this alludes to an "Ándhra dynasty of nine princes in Magadha." This is an error. In the Chhandō manjari it is more correctly printed 'randhra:' thus, Vēdair *randhrair* atau, ya sa gā *Mattamayurah.*

1181. Chandra (one), Kari (elephants), Sasānkan (two moons).

1225. Bāṅ ācshi yugmam sasi. That is (five) arrows, two pairs (eyes), and moon. In the R.A.S.J. iv. 124, this is misinterpreted 1245.

1325. Sara, bāhu, rāma, vasudhā. But in another inscription Sara, bhuja, rāma, chandra. In another, Sara, danta, chandra. Here danta (teeth) denotes thirty-two.

1343. Sasi, vahni, vēda, hara drik, 'Moon, fires, vedas, and Siva's single eye. In this instance the unit is named not first but last.

1458. Vasu, bāṅa, bhuvana gaṅitē sakē. This is quoted by Westergaard in the introduction to his Radices Sanscriticæ (Bonn, 1841), but by oversight he has omitted the first numeral: as here printed it is only 458.

1753. Krishānu, Bān, āswa, śaśānka śakē. This is the date (A.D. 1831) of the book 'Nīti Sankalanah,' printed at Calcutta in the Bengali character.

1764. Vēd ārtu, sapt, ēndum itē sakē. Date of an edition of the Kuvalayānandam printed at Punā. In this the numeral *seven* is used.

1772 (A.D. 1850). Nayana, dharādhara, Rishi, Nalina Vairi: i.e. eyes, hills, sages, moon. Date of an edition of the Rāmāyan printed at Madras.

NUMERICAL SYMBOLS

WHEREIN ENGLISH WORDS ARE USED.

This is an effort to adapt European words to the Hindoo method. The reckoning commences at the right hand. Thus 1862 would be 'nine, six, eight, one,' or 'Muse, Spring, Ei.'

0. the cipher, zero, is expressed Air, space, sky. Egg, oval, round, globe, orb. Also by Greek letters, α, β, γ, δ, as will be shown.

1. Aries, Ram, Moon.

2. Taurus, Bull.

The rest are represented by words chiefly of one syllable, having so many letters.

3. Cat, dog, owl, elk, fox, bat.

4. Ship, boat, brig, tree, wood.

5. Horse, steed, racer, prize.

6. Season, spring, summer, autumn, winter.

7. Rainbow; either syllable is enough: rain, or bow.

8. Strength, Vic[toria]: abbreviated Vic.

9. Crocodile, alligator, telescope, telegraph (the first syllable suffices). The nine 'Muses.'

10. Pho[tograph], Archimedes, Coromandel.

11. Electricity, Nightingale, the French Onze.

12. Jury, Douze. Thus 1262 is Bull, spring, douze, or Taurus, summer, bull, Aries.

13. Mediterranean, Treize, Tred[ecim]. Thus 1362 is Bull, spring, treize.

14. Trans[formation], Cons[tantinople]. Thus 1496 is Spring, muse, Trans. In the rest I omit the Ten, which is common to all.

15. Any word connected with *hand*, as finger. Thus 1500 is Beta hand, and 1558 is Vic. horse, hand. 1515 is hand hand.

16. Any word connected with a bee, which has six feet and a six-sided cell. Thus 1646 is Spring, boat, bee; or Season, ship, winter, moon.

17. Any word connected with a week, as Sunday. Thus 1769 is Muse, spring, week; or thus, Cro, summer, bow, ram.

18. Ei. Thus 1815 is Hand Ei. 1869 is Tel, Spring, Ei. 1800 is Beta Ei.

19 is Cro Ram.

23 is Sky, bull; or Globe, Taurus.

A figure that is repeated is expressed by Two or Pair. Thus 1855 is Two Lights and Ei. A figure thrice used is expressed Thrice or Trio. Thus 1777 is Two Bows and a Week. And 1666 would be Spring, summer, and bee. Sky, spring, Ei is 1860.

Many ciphers together, as 000, 0000, are represented by letters of the alphabet. Thus C or Co is three ciphers; E or Eo is five ciphers. 40,000,000 is written Go West. Here G, being the seventh letter, stands for seven ciphers. Fo Spring = 6,000,000.

Greek or Hebrew letters may be used. Thus (Zeta being the sixth letter) Zeta-Spring = 6,000,000. Or, if we use Hebrew letters, Vau-Winter.

Or, a Greek *word* beginning with the requisite letter. Thus

Thetis Socrates = 800,000,000. Thus for Δ, denoting four ciphers, we may use Delphin.

Verses framed on these methods will be more easy to recollect than those given in Grey's Memoria Technica.

The same method may be pursued in other languages, the Cipher, One, and Two, being disposed of as already stated.

In French, 3, Rat, âne. 4, Lion, Chat, Mari, Ours. 5, Loire, Femme, Aigle, Seine. 6, Cheval, Enfant, Pascal. 7, Ecureil, Cupidon, Boileau, Fenelon. 8, Elephant, Rousseau. 9, Corneille, Massillon, Empereur.

In Greek, 3, *φως, θηρ, εαρ* (or, *ἁι χαριτες*). 4, *ερως, λεων, κυων*. 5, *Αθηνη, Ἑκτωρ*. 6, *Ὁμηρος, αρκτος*. 7, *Αλέκτωρ, χελιδων*. 8, *Σωκρατης φασιανος*. 9, *χαριτες, ἁι μουσαι.*

In Latin, 3, Ver, Lux, Pax. 4, Cura, Fors. 5, Domus, arbor. 6, Ensis, scutum. 7, Ovidius, Oceanus. 8, Victoria, certamen. 9, Virgilius, or Musæ.

THE END.

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